

Marshall

AMPLIFICATION

VintageModern

2466, 2266 & 2266C



Owners Manual

Marshall

From Jim Marshall

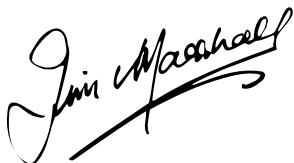
I would like to thank you personally for selecting one of our new 'Vintage Modern Series' amplifiers.

I have always believed that the most important aspect of a musician's choice of amplification is the fundamental tone it produces. Truly experienced electric guitar players, and I have known a few, will look for an amplifier that will enable them to express themselves with comfortable ease. Music is a language like any other and serves to communicate the artists feel and emotion to their audience. A guitarist is capable of translating a universe of subtle nuances, dynamics, aggression, restraint and touch to the appreciative listener. This is the philosophy behind our Vintage Modern series of amplifiers.

Over the years I have witnessed several trends in guitar amplification and take great interest in keeping in touch with peoples comments and opinions from all generations. In doing so I have found that we must move with technology in order to take advantage of the rapid advances in our industry, as well as preserving the classic Marshall tones of yesteryear that have been the keystone of my company's success. The amplifier you have just purchased is a marriage of vintage 60s and 70s tone to a feature set found on our more current ranges.

This amplifier is designed to react to the player's human dynamic in conjunction with judicious use of the guitar's volume and tone controls, as exemplified by many iconic guitar heroes who mastered this art. It has been designed to deliver the goods no matter what your style, instrument or musical genre. I hope you enjoy the voyage of tonal discovery on which you are about to embark and continue to do so for many years to come.

Yours Sincerely,




Dr Jim Marshall OBE and daughter
Victoria (Managing Director)

Overview

The 'Vintage Modern Series' comes in three models; - 2466 - 100W head; 2266 - 50W head and 2266C - 50W 2 x 12 combo. The accompanying 4 x 12 cabinets are the 425A and 425B, each rated for 100 Watts power handling.

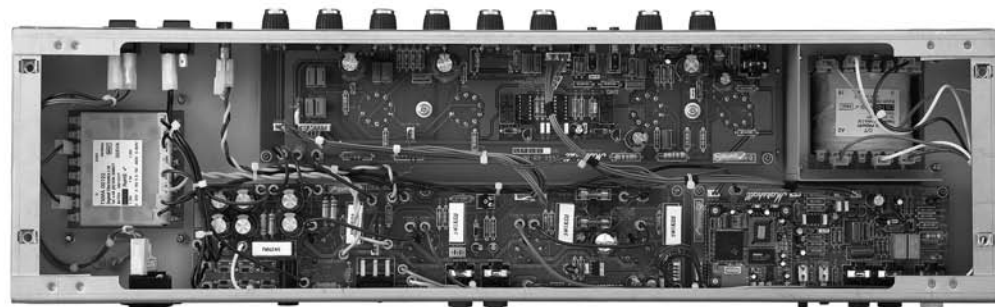
This amplifier has a single channel with the capability of switching between two dynamic ranges, either by front panel push button or supplied footswitch. Each dynamic range yields its own gain structure and sonic character. It is optimised to react to your touch and always retains a substantial tonality wherever you may set your guitar volume. Organic and simplistic in operation, it will facilitate the classic method of dialling your sounds in 'on the fly' with the guitar controls, as opposed to using preset patches. This technique is still favoured by many players and their heroes.

Once the amplifier is optimally set, the guitar becomes your control centre for accessing the varying degrees of tone and boost required for live performances. A true affinity with your instrument will develop once you have familiarised yourself with the ideal 'sweet spot' settings that suit your own personal style.

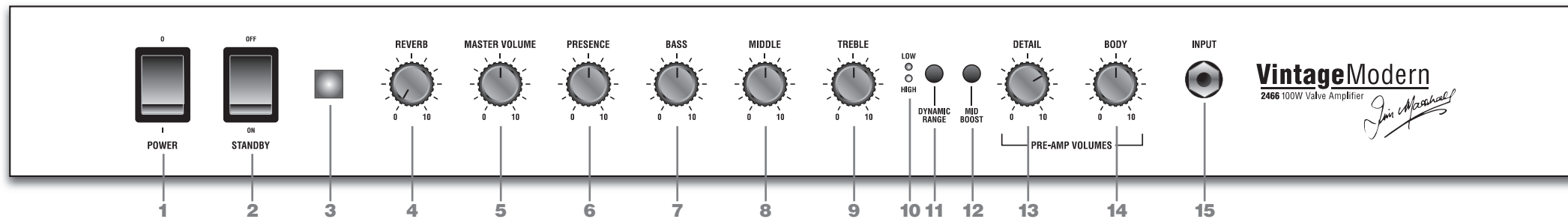
Modern features included on this amp are the now standard Master Volume; a foot switchable high quality Reverb and a -10/+4dB Series Effects Loop which can be completely bypassed if not required.

A brand new feature are the two frequency selective Preamp Volumes (gains) which work in tandem to provide greater flexibility over tonal shaping of your instrument.

The power amp plays a significant role in contributing to the overall sound and incorporates KT66 valves for true vintage tone. These are complimented by the newly developed Celestion G12C greenback speakers which deliver that smooth, balanced, harmonically rich timbre sought after by numerous connoisseurs of benchmark Marshall Tones.



Front Panel Features (panel shown is 2466 - 2266C Combo panel is reversed)



1. Power Switch

This is the On/Off switch for the mains electric power to the amplifier.

Note: Please ensure the amplifier is switched off and unplugged from the mains electricity supply whenever it is moved!

2. Standby Switch

The Standby Switch is used in conjunction with the Power Switch (1) to 'warm up' the amplifier before use and to prolong the life of the valves. When powering up the amplifier always engage the Power Switch (1) first, leaving the Standby switch in the 'OFF' position. This enables the heater voltage, allowing the valves to come up to their correct operating temperature. After approximately two minutes the valves will have reached their correct operating temperature and the Standby Switch can be engaged, enabling the HT. In order to prolong valve life, the Standby Switch alone should also be used to turn the amplifier on and off during breaks in a performance. Also, when switching the amplifier off, always disengage the Standby Switch prior to the main Power Switch.

3. Mains Indicator

This purple LED indicator will light up whenever the amp is plugged into the mains and the Power Switch (1) is on.

4. Reverb

This controls the level of the internal studio quality plate emulation reverb that is mixed with the direct guitar signal.

Note: If the supplied footswitch is not connected, the reverb is always enabled and can only be turned off by setting this control fully counterclockwise if the reverb is not required. If the footswitch is connected then the reverb can be toggled on and off allowing the reverb level control to remain where you set it.

5. Master Volume

This control sets the overall output volume of the amplifier.

Tonal tip: It is practical to set this first to suit the venue in which you are playing as the position of this volume largely dictates the optimum positions for the other controls.

Tone Controls

6. Presence

This control operates in the power amp section of your amp and adds high frequencies to your tone, creating crispness and bite. As you turn this control up (clockwise), your sound will become more cutting.

7. Bass

This controls the amount of low frequencies (bottom end) in your tone.

8. Middle

This controls the mid-range of your sound. Turning this up (clockwise) will make your guitar sound fatter and fuller.

9. Treble

This control determines the amount of treble and gives your guitar tone a defining edge as it is turned up.

Dynamic Ranges: Low and High

This single channel amplifier has provision to switch between two dynamic ranges.

The low dynamic range is synonymous with our classic vintage amplifiers in terms of the available gain. In this mode clean to mild/moderate overdrive is attainable depending where your guitar volume is set.

The high dynamic range adds an extra valve gain stage enabling a lot more overdrive capability coupled with a dynamically realistic volume boost with the guitar volume on full. The clean to mild/moderate overdrive tones are still there but will now be found at lower guitar volume settings.

10. Dynamic Range LEDs

These LEDs serve as a visual representation for the current status of the dynamic range selection. Blue indicates the lower dynamic range is active and white indicates the higher range is active.

11. Dynamic Range push button

This button is used to toggle between the dynamic ranges if the supplied footswitch is not used. When the footswitch is used this button still remains functional.

12. Mid Boost push button

This button adds a significant boost to the middle frequencies in your guitar tone. Use it to fatten thin single coils or just because you want to anyway! See which position you prefer.

'Body' and 'Detail' Preamp Volumes

These two controls are the dual preamp volumes serving to set your preferred gain and allow more extensive tone shaping possibilities for individual guitars and styles. They both work together irrespective of which dynamic range is selected and can be set to whatever positions sound right for you, including one of them completely off if that is your sound. Balancing of these two controls is the secret to a great fundamental tone.

Tonal Tip: as the Body & Detail controls offer so much tonal flexibility, we suggest you initially set the Bass, Middle, Treble and Presence controls at 12 o'clock - and then use them to fine tune your tone once you're happy with your Body and Detail settings.

13. Detail

This controls the upper mid and treble frequencies of your sound bringing an edge to your tone which defines the identity of your instrument. You can set just the right amount of transient detail to allow your guitar to cut through with all the subtle information that your playing dynamic requires.

14. Body

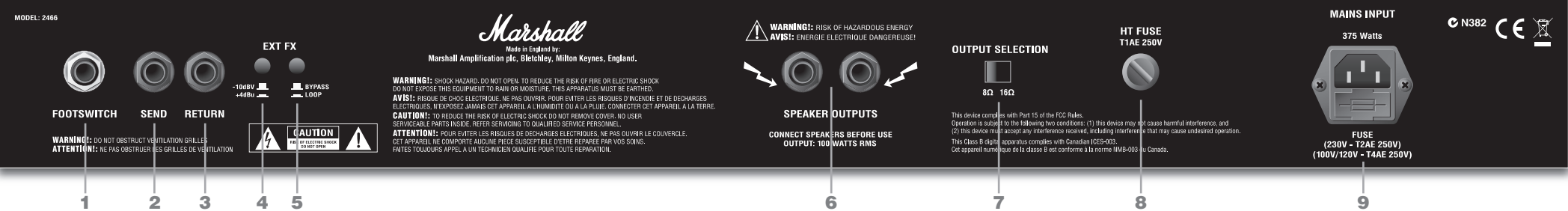
This controls the lower mid and bass frequencies of your sound bringing fatness and weight to your tone. This is ideal for making single coil pickups deliver a humbucker style bottom end without destroying their inherent higher frequency detail. This control coupled with the Mid Boost button (12) can enable a real rock solid beefy grind for those who choose to truly feel it as they play it!

Tonal tip: Bear in mind there is much dynamic versatility to be had at your fingertips when varying the volume/s and/or tone/s on your guitar rather than leaving them on full. Please take the time to fully investigate their impact on the sound as well. This amp is optimised for this interaction between playing dynamics and guitar volume/tone settings. Try setting the amp so that high gain, medium gain and clean can all be accessed from the guitar volume alone.

15. Input Jack Socket

This high impedance input is where you plug your guitar into the amp. You must use a screened (shielded) guitar cable. Never use an unscreened (unshielded) speaker cable because you will find it very noisy to the point of annoyance. The input to any guitar amplifier is a very sensitive part of the signal path and is therefore susceptible to air born radio interference, hence the need for a screened guitar cable. This screened cable should preferably be of good quality. If you are in any doubt regarding this, your Marshall dealer will be more than happy to help, advise and supply you.

Rear Panel Features (panel shown is 2466 - 2266C Combo panel is reversed)



1. Footswitch

Connecting the supplied footswitch here enables you to perform two functions; you can change the Dynamic Range and toggle the Reverb on and off. The Dynamic Range switch functions exactly the same as the front panel counterpart (11).

Effects Loop Send & Return Jacks

To increase the flexibility of your amplifier even further, you may choose to add external effects in its Series Effects Loop, which allows direct connection of either floor pedals or rack processors, with the Level switch (4) providing the correct operating level.

2. Send

Connect the (mono) input of an external effects processor here.

3. Return

Connect the (mono) output of an external effects processor here.

Tonal tip: Effects involving distortion or Wah Wah aren't usually put in an effects loop because they sound best when they're 'before' the amp (i.e. placed between the guitar and the amp's input). However, when it comes to your sound, it's up to you!

4. Ext FX (-10dBV / +4dBu)

This switch offers two different loop levels to enable you to match the type of effect(s) connected to the Series Effects Loop. The higher level (+4dBu: switch 'in') suits rack processors and the lower level (-10dBV: switch 'out') suits floor pedals (stomp boxes).

Note: A similar level matching switch may also be found on rack effect units, in which case the amp and effects unit should be set to the same level.

5. Ext FX (Bypass/Loop)

When 'out' this switch completely bypasses the circuitry involved in the effects loop. Push this switch in to enable the loop.

Note: If this switch is accidentally pushed in and there is nothing plugged in to the loop, the signal will still pass through from send to return by means of an internal link on the switching jacks. This link is disconnected when something is plugged into the return socket. The send socket has no effect on the status of the internal link and could therefore be used as a line out to a tuner for example if no external FX are connected.

6. Speaker Outputs

WARNING! Never use the amplifier without a load (speaker cabinet/s) attached!

There are two parallel loudspeaker output jacks provided for connection to speaker cabinet(s). ALWAYS ensure you use good quality speaker (unshielded) cables. NEVER use guitar (shielded) cables.

Always use a non-screened Marshall approved speaker lead when connecting an extension cabinet to these units.

7. Output Selector

This switch should be set to match your speaker cabinet's impedance. If more than one speaker cabinet is connected then you should set the switch to match the total impedance of the combination. Check with your dealer if you are unsure.

16 & 8 ohms are provided for on the heads (2466 and 2266).

8 & 4 ohms are provided for on the combo (2266C).

Note: The impedance of the combo's (2266C) own speakers is 8 ohms. Make sure the combo's output selector is set to 8 ohms when no extension cabs are connected.

8. HT Fuse

The correct value of this H.T. fuse is specified on the rear panel of the amplifier. NEVER attempt to bypass the fuse or fit one of the incorrect value!

9. Mains Input Socket with incorporated Mains Fuse

Your amp is provided with a detachable mains (power) lead, which is connected here. The specific mains input voltage rating that your amplifier has been built for is indicated on the back panel. Before connecting for the first time, please ensure that your amplifier is compatible with your electricity supply. If you have any doubt, please get advice from a qualified technician. Your Marshall dealer will help you in this respect.

Technical Specification

	2466 Head	2266 Head	2266C Combo
Power (RMS)	100W	50W	50W
Valves	4x ECC83 + 4x KT66	4x ECC83 + 2x KT66	4x ECC83 + 2x KT66
FX Send Level - selectable	-10dBV, +4dBu	-10dBV, +4dBu	-10dBV, +4dBu
Weight	22.5kg	18kg	30kg
Size (mm) W, H, D	750 x 310 x 230	750 x 310 x 230	690 x 570 x 270

Follow all instructions and heed all warnings
KEEP THESE INSTRUCTIONS !